SACRED DANCE GUILD
JOURNAL
SPRING 1998
VOLUME 40, NUMBER 3

Sacred Dance Guild Festival '98

July 24 - 29th, University of Utah, Salt Lake City, Utah

A Time to Dance... A Time to Celebrate!

Everything on earth has its own time and its own season. There is a time for crying and laughing, weeping and DANCING...
Ecclesiastes 3:1-8

Hello, from the Festival Committee for 1998!

We hope you have received your registration brochure, and are busy making plans to join us here in Salt Lake City, Utah!

We are thrilled to share with you now our 1998 Festival faculty and the exciting classes they will be offering!

Main Presenters:

Carla DeSola: "A Time to Love" - You shall love your God with all your heart, and with all your soul....your neighbor as yourself. "If I speak with human tongues and angelic as well, but do not have love, I am a noisy gong, a clanging cymbal...." Meditating upon the Good Samaritan text, and I Cor 13, we will explore components of the material and create two dances for liturgical use. All levels welcome.

Annette Kearl: "A Time to Dance and Taiko Drum" - Taiko drumming involves choreographed dance movements around drums while playing them. Its origins are Buddhist. Annette has integrated her background in Eurhythmy and Aikido with Taiko drumming. The result is an eclectic workshop and teaching style whose purpose is to focus intention and attention on the powerful energy created by the symbols and shapes of movement to powerful ancient rhythms. Participants will create and experience their own personal power. Matsuri Daiko, a celebration, song/dance will be taught.

Sandra Rivera: "A Time to Plant and a Time to Uproot the Plant - Sacred Dance with the Soul of Flamenco." This class will incorporate the dance of Spain, the Flamenco and folkloric traditions. We will learn basic Flamenco technique, such as heelwork, arm and hand movement, various rhythms, as well as "hands on experience" with the castanets.

Danny Diallo Seitu Hinds: "A Time to Dance from the Soul" - Share in the experience of traditional dances of Africa and the Caribbean.

Move your hips, and stomp your feet to the drums that play the beats... of Samba, Calypso, Rumba, Mandianie and the Kakilambe.

Mary Arpante Sunbeam: "A Time to Heal the Circle of Life" - Mary's first year with the Sacred Dance Guild at Lake Junaluska brought an awakening of spirit, creating vitalization and empowerment (direction of the East). This year (direction of the South), is danced in healing, remembering and renewing the circle of life. "All that matters is that one is created anew." (Gal 6:14-18). Participants will experience, through Native American dance, an understanding and value of one's being in creation with the Creator for all aspects of life. Bring a shawl and a rattle for this workshop.

Afternoon Workshop Electives include:

- Kim Strunk: "A Time to Revive the Spirit," through movement and powerful rhythm of the Congo.
- Rebecca Wright Phillips: "A Time to... Move Body and Soul," an intermediate/ advanced level modern dance technique class connecting body and soul.
- Marianne Felt and Pat Toomey: "A Time of Moving and Sounding the Breath of God," and "A Journey from Silence to Rapture."
- Ingrid Bloom: "A Time to Dance our Dreams."
- Susan Pudelek: "A Time to Embrace the Spirituality of the Body in Movement Theatre."
- Flemming Behrend: "A Time to Bind the Hearts" focuses on three levels of Sufi Spiritual Dance.
- Joyce Barnard: "A Time to Dance with Props."
- Denise Dovell: Healing Community with Forgiveness, "A Time to Kill and Heal."
- Iris Park: "A Time to Dance Do-Sal-Puri," a Korean dance of purification and healing.
- Maggie Kast: "A Time for Action," expresses the outpouring of Spirit in joy, grief and gratitude.
- Reverend Gwyneth Murphy: "A Time to Move to the Lord's Prayer," in the New Zealand translation.
- Karen Josephson: "A Time to Dance with Hands." Encounter sign language with traditional dance forms.
- Clifton Wilkes: "A Time to Move the Soul." Modern Technique class for beginning and intermediate dancers.
- Rosalie Branigan: "A Time for Children to Dance." Choreography and ideas for children's dance choirs.
- Denise Dovell: "A Time for Training Regions and Chapters" with guest speaker, Colley Ballou, SDG Public Relations Director. *continued on page 2*

Morning Awakening Workshops include:

- Irene Lamberti: "A Time to Awaken with Aerobic Prayer." Influenced by rhythms and moving worship of many cultures, these classes are safe and fun for all ages and abilities.
- Colley Ballou: "A Time to Prepare with Isadora Duncan Technique." Awaken with Duncan related preparation, contemporary fluid movement and breathing exercises.
- Eva Kauffman: "A Time to Introduce Yourself to Pilates" for the body, mind and spirit.
- Charlotte Bell: "A Time for Balancing with Yoga."

Other Highlights Include:

- Afternoon sharings (participants are invited to share dances in an informal concert setting).
- Faculty Concert including "A Taste of Utah."
- Group Excursion to Park City, Utah including tour and shopping.
- Dinner Show and Entertainment at the 2002 Olympic Sports Park.
- 40th Anniversary Celebrations, including a special dance/history presentation by guests artists, "Toni' Intravaia and Co."

"A TIME FOR OUR CHILDREN TO DANCE"

This year we are excited to offer numerous Sacred Dance classes specifically for children ages 6-11 years of age! These classes will be taught in the afternoon only from 1:30 - 2:30, and 3:00 - 4:00 PM. Adults are welcome to observe, take notes or just sit back and enjoy the beautiful moving spirits of our young children! Faculty teachers for these classes include Mary Arpante Sunbeam, Sandra Rivera, Danny Diallo Seitu Hinds, Rosalie Branigan, and guest artists from Virginia Tanner Dance Studio here in Salt Lake City!

A Time to Register...

REGISTRATION $275.00
MUST BE PAID BY June 24th

University of Utah Housing

- Air-Conditioned Dorms $23.00 per night single $14.00 per night double
- Non-Air-conditioned apartments (3 bedrooms) separate bathrooms
- Single $28.00 per night double $14.00 per night

Please call Judy Rarnett if you have not received your registration form: or if you need additional forms: -Mail jgbarnett@utah-inter.net or 801-486-0913 or Fax 801-484-1065

- Massage Therapy staff available on site
- Please advise us of any physical assistance you might need.
- NOT just for Sacred Dance Guild members
- Reciprocal organization members of ADG, NDA, and ILDA receive SDG discount.

Executive Board
President: Joann Flanigan
Vice-President: Barbara Tener
Recording Secretary: Lavinia Lee Tomlinson
Corresponding Secretary: Lucy Knopf
Treasurer: Barbara Eppich, OSU
Membership Director: Carla Kramer
Program Director: Susan Johnson
Journal Editor: Toni' Intravaia
Director of Regions and Chapters: Denise Dovell
Publicity Director: Colley Ballou
Resource Director: Kathryn Mihelick
Archivist: Priscilla Richardson
Director of Development: Ann Blessin

Directors-at-Large:
1995-1998 Kay Kopatich, Stella Matsuda, Joceile Nordwall
1996-1999 Carla DeSola, Anna Douthright, Sally Moravitz
1997-2000 Sally Goerner, Georgiana Rainwater, Vickie Rice-Parker

The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

Reprints of articles in the JOURNAL by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 335, Bemis Court, Marlborough, New Hampshire 03455. Headquarters Address: Joann Flanigan, 1004 Brook Ridge Circle SE, Huntsville, AL 35801. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. (c) Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328.

Corporate subscriptions to the JOURNAL are available for $15. Membership to the Sacred Dance Guild is also available for the following rates: U.S. membership $28 per year, $50 for two years; Canada $31 per year, $56 for two years; Overseas $31 per year $56 for two years; Life Membership $800. Membership includes the JOURNAL published three times a year; **RESOURCES IN SACRED DANCE** - An Annotated Bibliography (1991), available separately for $10 plus $2.50 postage and handling; Calendar of Events; Membership Directory, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 1004 Brook Ridge Circle SE, Huntsville, AL 35801.

Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/ region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor,201 Hewitt, Carbondale, IL 62901.

Festival '97 at Lake Junaluska.

President's Message

Dear Sacred Dancers,

It's Spring - and it's lovely in alabama. May you experience a joyful renewal with the dancing rebirth of the earth.

The membership renewals are out and our Membership Director Carla Kramer is beginning to process the returns. PLEASE respond to this first notice so that Carla does not have to mail out so many second and third notices.

Have you considered giving a gift of a membership to someone you know who might enjoy belonging to the Guild? If each one of us would give a membership, or find a new member, we could double in size in less than a year.

If your church, synagogue or temple does not hold a membership, Group or Individual, please think about giving one as a gift. Or you might ask your Worship Committee or Religious Education Board to pay for this. Our JOURNAL should be in every religious education library.

Thank you Lisa Tuttle and the Hawaii Region for hosting our recent winter Executive Board meeting in Honolulu. Along with the beauty of Hawaii, we were delighted to dance at Sunday morning Mass with Carla DeSola at Chaminade University Chapel.

This Board is on the go as we take our meetings to different areas whenever possible. (Our October meeting was at Ann Pomeroy's home in Spring Valley, New York, and the May 2nd meeting will be back in Huntsville, Alabama.) This enables more members of the Board at Large to attend meetings along with the Executive Board, giving us a greater representation of our varied membership.

FESTIVAL '98 IN SALT LAKE CITY! Did you know that almost a third of our membership danced at Festival '97 at Lake Junaluska, North Carolina last summer! Can we do it again at Salt Lake City? Send in your registration now, make your travel plans, and come dance with us. Sue Carter and Judy Barnett and their committee have great dancing plans, as each festival promises to be the best yet! Let's go dance with them.

Joann

Editorial

Most important to me right now is "gathering 40 years of Sacred Dance Guild" for presentation in dance at the 1998 Festival in Salt Lake City.

As I sit here at the "brain," the computer, I am reminded of the 40 years that I have enjoyed being part of the SDG. Although I danced religious themes beginning in 1943, interest and perseverance deepened when Mary Jane Wolbers called me about doing a workshop for SDG and I became a part. Jesus said when two or three are gathered together there He will be, so it is with worship in movement when several gather, there is liturgical dance.

I feel our Fall issue should continue our 40 years with your contributions, however short - or long - on "The Meaning of the Sacred Dance Guild." Answer such questions: What the SDG means to me? Why should I join the Guild? Why is the SDG necessary? Why I need the SDG? Why the SDG needs me? If I can't go to Festivals, why join? If our SD group has no money, why use costume or music money to join? What has the SDG accomplished? What are the SDG's goals for the year 2000? (These questions were submitted by Rosalie Branigan.) How about it Guild members?

Anna Douthwright and Philip Paris have written me concerning an article "Shaped for the Future" contained in Fall 1997, Volume 40, Number 1 issue of the *Journal*. It seems that in my late-night work on the issue I credited Philip for the article when indeed Anna wrote this description of a retreat she attended.

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, Denise J. Dovell, 947 Mt. Rose St., Reno, NV 89509. The deadlines are August 15, November 15, and March 15. And, dated and identified archival materials should be sent to Priscilla Richardson.

May your Sacred Dances "spring" as the season changes and Nature comes alive!

Festival '99 CALL FOR PROPOSALS

Anyone interested in being on the faculty for SDG Festival '99 to be held in Cleveland, Ohio, July 17-22, 1999 please send **by August 1, 1998** resume, name, address, phone number and dance expertise to

Sr. Margaret Marszal, HM
c/o The Cherry Stone Studio
813 1/2 North Main Street
North Canton, Ohio 44720

IN THIS ISSUE

Festival 98 1
From the President 3
Editorial 3

"A Time to Dance... A Time to Celebrate!"
- A Time to Celebrate - Benefit Given for Erika Thimey by Sally Moravitz 4
- Dancing Our Dream by Ingrid Bloom 4
- The Earth as Worship Space by Denise J. Dovell 5
- Feminist Theology by Danielle Henjum Smith 5
- A Salute to Jess Meeker by Forrest Coggan 6
- A Canadian Vignette by Deborah Bethell 6
- Sacred Dances "Ashaq": Bindweeds of the Heart by Flemming Behrend 7
- The Shape of Growth by Karen Day 7
- On Annette Kearl by Annette 7
- Growing Pains in Search of the Sacred by Barrie Gibby 8
- Iris Park by Iris 9
- A Time to Reflect by Sue Carter 9

Letters to the Editor 9
Member's Profiles 10
Directory Update 11
SDG Executive Board and Board-at-Large Ballot 12
Chapter News 13
Sacred Dance Activities 14
Memos from the Minutes 15
Recommended Reading/Videos 15
Calendar of Dance Workshops 16

Journal Contributors:
Toni' Intravaia, Editor, Mark Moloney, Editorial Staff, Sally Moravitz, Denise J. Dovell, Forrest Coggan, Deborah Bethell, Danielle Henjum Smith, Flemming Behrend, Karen Day, Iris Park, Annette Kearl, Sue Carter, Ingrid Bloom, Barrie Gibby

Typesetting/Design: Stoub Graphics

Deadlines for the Journal: August 15, November 15, and March 15.
Deadlines for the Events Calendar: The same as for the Journal

Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901

A TIME TO DANCE... A TIME TO CELEBRATE!

A Time to Celebrate

Benefit Given for Erika Thimey

by Sally Moravitz

At a special occasion honoring Erika Thimey in November at St. Mark's Church on Capitol Hill, there were a number of the Potomac Chapter members attending and some participating. The benefit performance of dance, music and poetry was entitled "Dances of the Spirit" and was presented by the Erika Thimey Dance and Theater Company, ETC, under the direction of Sally Carson Crowell. ETC is non-profit arts education organization which preserves the creative work of Erika and other artists. This is the first benefit that has been dedicated to sacred dance.

The opening dance "WELCOME: In celebration of a new year each day", performed by the company and "The Search," a solo piece that really explored the exciting space of St. Mark's Church were both danced to music by Benjamin Britten. "A FEAR NOT OF ONE, BUT OF MANY" with text by T.S. Eliot was danced to music by a local composer, Evelyn Lohoefer DeBoeck. How exciting it was to see the ETC doing a wonderful job of the reconstruction of this, one of my favorite pieces.

Sally Carlson Crowell choreographed the poem "HANDS" with music by James Johnson. That poem really gets around the SDG, thanks to Barrie Gibby and someone before her!!

When St. Mark's Dance Company toured Russia in 1990, it performed at the hospital on the Black Sea for Chernobyl victims . One of the patients, Andrei Misin, presented Director Mary Craighill with a record of his songs. He requested that she create a dance to the one called "Prayer." With the help of Russian scholars at the Library of Congress, Mary had the poem translated and read it in English, the music was the Russian's and the solo, "PRAYER: for the victims of Chernobyl" was danced by Tracee Jamison.

Among several other dances there was one by Erika, "THE BURDEN AND THE ACCUSATION" with a powerful performance by Stephen Johnson; all the selections were interwoven with poetry and music chosen to guide the audience from one piece to another.

The program concluded with present and past company members in "A Candlelight Procession" to Bach's "Sheep May Safely Graze." Past members included Sally Moravitz and Mary Craighill. The *Washington Post* critic said "And when at last the spirit soared, it came where you'd least expect it: not by whirlwind or pillar of fire, but in Thimey's "Candlight Procession," where the holy sway of candles rose and fell like human breath." This piece along with "A Ceremony of Carols" were part of the closing service at Festival '92 when Erika was our honored guest.

At the end of the program, The Pola Nirenska Award was given to Erika. The award is given annually in honor of the memory of Pola Nirenska, a Polish born choreographer who immigrated to the United States in 1949 and made her mark on the dance profession in Washington, D.C.

Erika Thimey (l.) with Sally Carlson Crowell.

Dancing Our Dream

by Ingrid Bloom

One of my new passions is dance, for as we dance we release our spirit, our deepest longings, and we become the music that resonates with God and others. Every emotion we have becomes more alive and understood when it is expressed with the body. In dance all our faculties are brought together in a single expression. So too our dreams express our longings, our spirit, emotions, memories, energy, relationships, and new possibilities.

After many years as a psychotherapist, workshop and retreat leader, spiritual director, artist, and dancer, I find combining a workshop on understanding your dreams with dance is one of the most powerful combinations because dancing our dream brings both the meaning of the dream and the dance to life. We learn the deepest lessons about what is sacred as we learn how to be attentive and how to understand our dreams.

Discovering how God is present in my life and that of others has been my deepest commitment continually growing through seminary, spiritual direction, and becoming a Benedictine oblate over the last 10 years. I am also many shades of Protestant. I formed Twin Cities Liturgical and Sacred Dance that offers sacred dance workshops. In the first hour of work is through movement and dance for personal growth and spiritual development, including topics such as releasing creativity, strengthening persistence and faithfulness, releasing shadows, honoring the feminine, defying the obstacles, in order to experience the interconnections between our life experiences, inner self and the people around us. We use integrative, interactive and therapeutic movement to express our deepest selves.

The second hour is sacred dance in story and community where we create a dance around a story or theme from the Old or New Testament. This deepens our spirituality, prayer, worship, understanding of sacred text, spiritual origins and celebration of community. In anticipation of dancing our dreams together, let us reflect on Makeda's poem: While in the dark sea, I slept,/and not overwhelmed there,/ dreamt; a star/blazed in my belly./I marveled/at that light/and grasped it/and brought it up to the sun/I laid hold upon it,/and will not let it go.

The Earth as Worship Space

A First Sweat Lodge Experience

by Denise J. Dovell

Any time a person attends a church unfamiliar to them, they become aware of old songs made new and move through the age old dance steps of worship as if for the first time. I say "dance steps" because religious rituals and ceremonies (which include our christian church services) are full of proceedings which include moving down the aisle, sitting, standing, kneeling, passing items around. The ritual, for those that attend regularly, is familiar and comforting.

Through out my life I have had the opportunity to experience a variety of services. As a young child, I often went to church with friends, neighbors and cousins. I became aware of the expected steps and words of a variety of denominations from Catholic to Mormon. When I began dancing in various churches as a sacred dancer these experiences served me well.

Of all these the worship space I most enjoy is Mother Earth. I have experienced the desert of Arizona at Easter and Pacific Ocean beaches of the Northwest at Festival. My most recent adventure with Mother Earth, the following are notes of my experience of the Sioux religious ritual called the "sweat lodge."

The autumn sun was low on the horizon and it was time to go. I had packed a loose dress, extra socks and underwear, my towels, and the apple crisp for the feast afterwards. I took the freeway south to the sweat lodge. This was my first time going to a sweat and I was nervous. I saw the full yellow moon rising as I turned off the freeway. I drove past the end of the pavement to the dirt road that led me through the Nevada brush, down to the Dome. The Dome, shaped like a large igloo, was where we would have our meal after the sweat.

As I left my car and with my bag and food in hand I was met by a woman with long black hair and smiling brown eyes. Her name was Rosalyn and she would be leading the sweat. Rosalyn introduced me to Christine. Christine would walk me through my prayer ties and preparations. The day before, my friend, Sara, had sat with me at my table and cut out twenty-four, one-inch squares of red cloth for my prayer ties. She showed me how to tie them with string and a pinch of tobacco to create a chain.

I followed Christine down a path through the bushes, crossing a bridge over a stream, and coming around I saw the lodge. Before the lodge was the Earth Altar prepared with an eagle feather and sage. To my left was the fire pit where a red faced girl was tended the fire that prepared the "stone people." I sat with Christine and the other women on the benches to pray and tie my prayer ties.

I placed my prayer ties on the Earth Altar and nervously looked into the small space that I soon would enter with these women. Rosalyn came to the front of the Earth Altar and as she prayed we stood around waiting and praying with her. Then I got in line with my prayer ties in my hand along with the six other women being smudged down beneath the rising moon. I stepped in front of the entrance to the lodge, turned clockwise in place and went to my hands and knees saying, "All my relations." I crawled into the sweat lodge to a place between two women and placed my prayers above my head as I sat cross legged. The hot stones were being blessed and placed in the center of the lodge. As the door was closed on the world outside, the darkness of this womb enveloped me in the warm comfort of women's voices singing prayers for the babies and children. I sat with my own prayers for healing. I placed the branch of sage behind my ear to listen for the voices of the grandmothers, not really expecting anything.

It was during the second round, the prayers for the teenagers, that I began to hear the images inside my head. It was my ancestors, my grandmothers, telling me what I did not want to hear. It was not what I expected to hear, having not expected anything. I called out, "All My Relations." I had to go out and sit under the full moon. I had to let this sink in. I was being turned in a new direction to follow a new path to a place I did not know.

So I leave you with these thoughts as I journey along my new path taking each turn as it is revealed. In Matthew Fox's book *A Spirituality Named Compassion*, he said that in order for our world to survive as a "global village" we need to wake up - wake up to world religions. He continues by stating a belief that wisdom comes from nature and from religious traditions. Matthew Fox believes wisdom leads to compassion.

Feminist Theology

by Danielle Henjum Smith

There is a great interest these days in the topic of the female element or female companion of God. Known as Wisdom, Sophia, the Goddess, Knowledge, or Great Mother, many people are seeking to know this feminine side of theology in order to balance the heavy masculine theology that has prevailed for many centuries, and to fill a void in their spiritual needs.

Feminine theology is, of course, not "new." It was a predominant element of ancient cultures, and it has always stayed alive in some form, somewhere in the world. Like dance, however, feminine theology has been covered up, disguised, or repressed for many centuries. Now, it seems, it can no longer keep hidden and the doors are beginning to open on an almost forgotten side of God.

I admit, I have not yet dug deeply into the resources on feminine theology. I have attended workshops focusing on the feminine, and have had the opportunity to lead dances during such gatherings. Since the movement sessions I attend or teach tend to be composed mainly of women, feminine theology is always strongly present. However, the figure of Wisdom is intriguing to me, and I began to wonder where Wisdom and dance unite. The connection must be there.

Many books have been written about Wisdom (and her likenesses). Of them, one which I have found that is dedicated to Wisdom and dance is Hal Taussig's *The Lady of the Dance: a movement approach to the biblical figures of wisdom in worship and education*, printed in 1981 by The Sharing Company. Mr. Taussig, a cleric in the United Methodist church and author of additional books on movement and the Bible/Biblical figures, explains what he feels are the direct links between Wisdom and dance: "1) the actual movement in the description of Wisdom's activity, 2) the role Wisdom plays in the creation, and 3) the playful character of Wisdom." Through his booklet, Mr. Taussig shares the historical roots of Wisdom, additional resources on dance and Wisdom, and how dancers/congregations can dance wisdom today. Though brief, *The Lady of the Dance*, offers enough fuel and encouragement to delve deeper into the subject through our own movement experiences and further research of existing resources.

A Salute to Jess Meeker

by Forrest Coggan

I really must take a few moments to pay tribute to my friend and brother SDG Honorary Member at his passing from the dance scene on this earthly plane.

Dear Jess was no ordinary accompanist or composer. He was one of the true pioneers and unique spirits which buoyed up the great rise of men's dance which bloomed under Ted Shawn's direction in the halls of physical education - a part of the New England vision of American Dance.

Shawn's Men Dancers began as athletes not trained in dance (with the exception of Barton Mumaw, who hitchhiked from his Florida home to join) and grew to be a great touring all-male attraction inspiring American Youth, including myself at eight years of age.

As one of the most essential elements in this monumental effort, Jess composed beginning exercises which he played for studio classes at the then infant Jacob's Pillow retreat. And, as the technical unity grew he brought to life on his big concert grand piano original scores for the many grand themes encompassed by the ambitious troop - themes which have failed later on the bodies of lesser men who simply duplicated the outer shape.

The depth of understanding and determination this unique group brought to these roles was powerfully reinforced by the huge scores of Meeker: The Labor symphony - mass production and mechanical cooperation; Sports, boxing, basketball; American Folk Heritage; O Libertad - the history of the Americas, Aztec, Spanish etc., etc.; Dance of the Ages of Man, from Primitive to Democracy and beyond, Fire/Water/Earth/Air, and finally Ether; as well as energy contours visualized in Kinetic Molpai; and music visualization in The Dome - both abstract.

That this handsome ensemble traveled in those days under less than comfortable conditions, with Jess holding down the musical fort single handedly (no tapes, no orchestras) and sometimes on stage with the soaring and pounding of the most deliberate masculine choreographic structures, can scarcely be imagined by today's performers. The torch, at the time, was being carried into an unbelieving desert.

More can be read in Shawn's book called *One Thousand and One Night Stands* published by Doubleday, 1960.

But Jess's contribution didn't stop with the demise of the Men's Company and the scattering of Papa Shawn's "sons", nor with his work at Jacob's Pillow as pianist for the many aspiring dancers which followed.

Years later, as part of the educational and archival effort at the Pillow, Meeker recorded new sound tracks to put with old film/now video documents of the repertory, pulling from his own memory the scores which had since been lost or destroyed. This was achieved at his residence in Toledo where we last spoke at length on the phone leaving for all of us some trace, albeit with "flat" images from old film) some glowing memories of those lithe, powerful bodies, bathed in light, lifted by driving sound, dreaming the dream of what American Dance might say to the world, someday!

A Canadian Vignette

She shines in the darkness

by Deborah Bethell

For over forty years, Nan Unsworth has danced and skated her experience of life, God and faith! She brings her experience into all that she touches in her faith community in Toronto as organizer, director and dancer in sacred dance workshops and productions.

Nan Unsworth

Originally from Scotland, Nan held third place in her native land's amateur figure skating championships. The outbreak of World War II forced her to turn professional. Her husband, Tony, held the national title for men's figure skating. They both embarked on a new life in Canada, Scotland's loss and our gain!

Recently, Nan has coordinated and directed the production, "God Moves in a Mysterious Way - the Story of the Seven Days of Creation." Because Nan uses her creativity to be socially responsible, proceeds from the concert went to help build homes for Habitat for Humanity projects.

For various segments in this production, Nan danced the part of the moon with a host of youth serving as her moonbeams and stars. What an appropriate role for Nan! Our native community sees the moon as our grandmother giving us light in darkness. Nan also hid in the belly of the whale and moved its mouth for the story of Jonah!

Recreating the story of creation was a very appropriate task for Nan to tackle, for she is a very creative person! She not only dances, skates and is a choreographer/ teacher, she is also a visual artist. Her medium is paper and she has produced such sculptures as Daniel's Lion and Jonah's Whale.

Although a relatively new Guild member, Nan has been an inspiration to us all. Even though a senior citizen, her energy level is higher than most teenagers! May your light continue to reflect God's love in all that you do!

BROCHURES

Please contact Denise Dovell, Reno, Nevada (West Coast) or Joann Flanigan, Huntsville, Alabama (East Coast) for Brochures. We have lots of them, and want you to help publicize the Guild and get new members!

DANCE INSTRUCTION

WEST AFRICA/WINTER 1998

3-6 Week Cultural Tour ($350/wk+airfare)

4-6 Month Residential Program (call for costs)

DANCE DRUM KORA TRAVEL & MORE

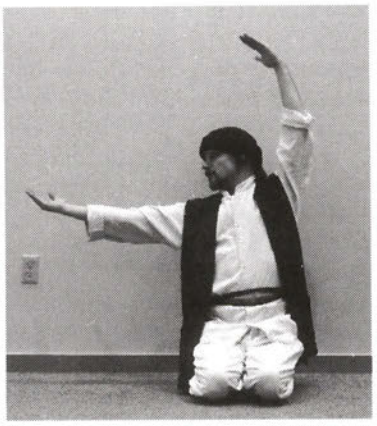
Cultural Focus, Local Accommodations

JOBO KUNDA 207-422-9529

Sacred Dances

"Ashaq": Bindweeds of the Heart

by Flemming Behrend



Flemming Behrend

I grew up in Copenhagen, Denmark in a home with lots of dance. My older sister joined the Royal Danish Ballet school at age ten. I was not allowed to take dance classes because I was a boy. I never understood that, I still don't. It wasn't until my late thirties that I discovered my own passion for dance. Through meeting Robert Bly and the whole group of men surrounding him, I got involved in what was called the Mytho-poetic Men's Movement. It was at those meetings my "dance spirit" awoke.

I felt that I had to explore dance movement further and took a course at the Omega Institute called "The Way of the Dervish." I became friends with the dervish dancer, Javad, and took several of his workshops on sacred Islamic dance. I also joined an Islamic Sufi order to learn meditation and movement. In Virginia, the class was taught by Avideh Sashanii and one of the meditation movements became the core in my later approach to sacred movement.

After moving to Salt Lake City, I was fortunate to make friends with the owner of an art gallery who practiced the Gurdjieff movements. Together we took several of the movement intensives offered in New Mexico. The Gurdjieff movements are very beautiful sacred dances and which have influenced my work. Combining the passionate dervish (Sufi) philosophy with the complexity of the Gurdjieff movements is the answer to my own spiritual search and work with dance. I have taught a night class in Salt Lake City for over 3 years now. I give the class at no charge because I have the dance space free. It is my privilege to be able to give back to the community.

The philosophy connected to the dance movement is that of Sufi spirituality which applies to Christianity as well as to Islam or Judaism. It is the longing of the heart, the ever passionate search for God and the expression our bodies find in sacred dance. I am honored to be affiliated with the Sacred Dance Guild which includes Carla DeSola and others who teach and share the gift of dance.

The Shape of Growth

by Karen Day
(from *iMpROvIsiNG*, Vol. 3, No. 4, Mar./Apr. 1998

Bursting. Change feels like that. Watching stark limbs I see tight buds, know they'll be unfolding, but I bet it feels like bursting. Full of new life, so full it stretches my skin 'til it pops open to push out a new part of me.

At this moment it's so hard to accept reassurances that the time will come. When it does, bursting on us, it's still a surprise. All winter I asked myself, my lover and the universe, "What's next?" I felt something coming but couldn't tell if it was going to be a job as a receptionist to make some extra money or a life change. I hunkered down, feeling the soles of my feet on the ground, savoring soft snow and warm fires. Dancing with restlessness.

You'd think by now, millions of years of this cycle, we'd get the message. But we're not much different from our ancestors calling back the sun, fearful that it's gone forever. "I want to feel better now, want things to change now."

Feels like sap's been running faster lately. Winter's dark waiting has given way to this - BURSTING! All of a sudden new plans, new energy, excitement and activity surprise me. I asked for the necessary changes to come to me, stayed with my body to feel and know what was coming. Was ready for spring.

The magic of the bodysoul is like the magic of spring, renewing under cover and then bursting forth with something that feels brand new but is really the only fruit that could come now from this soil, this tree. Now I'm a woman with feet on the ground, with head stretching high to catch the magic I know my blossoms will burst and die and bloom again. I give thanks.

On Annett Kearl

Annette Kearl received her bachelor of art in music and bachelor of science in music therapy from Utah State University. After receiving her master of art in psychology which emphasized mind/body medicine, she established private practice where she has integrated sound, movement, bio-and neuroo-feedback, and ancient Ayurvedic therapies in healing. Annette now resides in Moab, Utah and is building her practice "Infinite Health, The Bridge", with the intention to span and integrate western and eastern medicinal practices. Her studies with Deepak Chopra, M.D. have certified her to teach Primordial Sound Meditation and the Magic of Healing Courses.

She practiced the Art of Taiko Drumming at the Buddhist Temple in Stockton, California, played with the Sacramento Taiko Don, and holds a blackbelt in Aikido. She has taught an all women's Taiko group in Moab whose name means "transformational great drum." They have played at Deepak Chopra's Seduction of Spirit Conference where Dr. Chopra commented, "that was pure Shakti energy." They recently played as part of the Olympics closing ceremony celebration bringing the Taiko rhythms from Nagano, Japan to Salt Lake City. The group will be performing during the conference.

Annette's workshop is eclectic and unique in that it combines not only Taiko Drumming and movement, but Eurythmy toning and archetypal postures of the sacred vowels, overtone chanting as well as archetypal Aikido movements that manifest peace.

We, as a Guild, are working on an official videotape to help publicize the Sacred Dance Guild. I am looking for footage that would be appropriate to incorporate in this video:

Dance Worship
Workshops
Lectures
Festivals
Concerts
Conferences, etc.

For further information, please contact:
Colley Ballou
Public Relations Director
(973) 661-4923

Growing Pains in Search of the Sacred

Festival Reflection and Beyond

by Barrie Gibby (SDG past Pres.'84-'87, Reg. Dir. No. Tx, Reg. Dir. SC., Fest. '97)

Every once in a while the Sacred Dance Guild receives a holy lightning bolt that causes a quick Inhale, and, perched for a challenge, we face a redefinition. The Guild constantly celebrates cycles and metamorphoses, and our lives and personal faiths parallel these swirling cyclical moments expressed here through dialogue and storytelling.

Once upon a time, there was a young woman, who, having danced since age four, danced a passage into marriage, moved all of her material goods to the Northeast, and with the invitation from a new friend, attended a regional workshop on sacred dance. The smiling attendees moved around clumsily, uttering "alleluias" and symbolically battering themselves in penitence. Knowing she had the great gift of dance, the young woman signed up as a new member of the Sacred Dance Guild. Surely God would love her more for dancing in churches.

She found others who loved to dance in churches and at annual Guild Festivals. Even more dancing would surely find her favor with God.

Other passages danced into her life as the woman became a mother, taught high schoolers, headed a drama department, performed and choreographed with dance companies and theaters, and established a sacred dance company at her supportive church. She danced the sacraments, hymns, processionals, weddings, liturgical concerts, and seasonal services. Someone said this dance was a ministry. She led the Guild for three years, traveled cross country to teach workshops, and choreographed liturgies as her ministry.

When there came a halt in all of this lifestyle, the now-older young woman began to talk to God, having not had many private moments with God before now. She was too busy dancing and mothering and guiding others.

The woman saw her shallow faith cloaked in her dance ego and training. Her secular life and worldliness had been staged in sacred space. The physical form had concealed spiritual being. She reflected and prayed on all that she had done. And not done.

Gradually over many years, the woman found the Breath of God from Nancy Roth, growing inner peace from movement prayer, and spiritual power from circle dances of the Native Americans and Dances of Universal Peace. Her faith strengthened, and she acquired a new respect for the body as the sacred vessel of the divine.

She learned a renewed energy in African sacred dance from Arthur Hall and Bruce Smith, reverent awareness of world religions from Carla DeSola, unadorned and uninhibited body as a temple from Leah Mann and Dana Phelps Marschalk, Biblical humor from Doug Adams and Cynthia Winton-Henry, and practicality and integration of arts from Karen Josephson.

She trusted God's path and worked not to control it. "Truth, being beyond sound and rhythm," says Maria-Gabriele Wosein in *Sacred Dance* (Thames & Hudson 1974), "is the invisible divine centre round which all creation dances." Lucian (second century poet) says, "the beautiful order and harmony (of stars and planets) in all its movements...is a mirror of the original dance at the time of creation."

Surely, the woman thought, God will answer my plea to define sacred dance with purity and renewed awareness.

Sacred dance, she thought, *is movement which is holy and pure in its intention, its message, its art form, and its Divine origin.* It can cause laughter, tears, anger, zeal, shock, and fear. There is no *secular,* only worldliness that needs to dance the bridge.

Sometimes sacred dance is inclusive of others, but often it is a private journey, not meant to be shared, taught, or shown. The power of sacred dance can mock the impure, wake up the unchanged, remember the oppressed, and celebrate the doubting Thomases. The Guild has had some challenging journeys over the decades: The Christian Zen meditation class picketed at PSR/Berkeley; Carla's Bleeding Woman healed by Christ (danced enclosed in yards of red fabric and slowly unwound); the clowning for God movement; the women in prison dance in Chicago; Marie Brook's drummer announcing "we will bring up the spirits"; the questionable quest for the animal within; a few covens joining Festival sites in the Northwest; the story of mythical Baubo and gender stereotypes; and other issues.

For the cyclical life of the now middle-age woman, wistfully dancing toward grace and wholeness, the Sacred Dance Guild has had a major impact. The Guild's place is to remind us of God's holy path and our sacred body vessels to dance that path. Too often we veer from that path distracted earthward by steps learned in last week's class, by comfortable spaces we have routinely frequented, by "pretty" costumes, and by safe decisions that avoid reactions or challenges. What happened to the Divine intention, pure art form, message, and origin?

Let us challenge ourselves in celebrating the moving sacredness between millenniums. What opportunity to journey the labyrinth as pure seekers of

the uncomfortable,
the disturbing,
the ugly,
the new,
the gripping,
the offensive,
the ecstatic,

reaching that "a-ha" of total immersion in the center rosette to kindle anew the lightning bolt of understanding, forgiveness, acceptance, advocacy, holy energy, conflict, and dialogue. Amen

A Sacred Dance Guild Registry!

As part of the new Sacred Dance Guild's Publications Project, the Guild is putting together a listing of sacred dance companies, groups, choirs, and soloists from around the world. The Registry will list the company name (or soloist), address, director's name, photo and other information about the company. The groups and soloist would have to be Guild members or have a Guild member in the group in order to participate in the Registry. The Guild often receives phone calls requesting information about groups in various areas for personal as well as business reasons. This is a great opportunity to make contacts and exchange ideas. The goal is to have the Registry available by Spring/Summer of 1998.

Want to Join the SDG Registry?

You need to fill out an application form which is available through S.D.G. Publications Project, attn: Denise Dovell, 947 Mt. Rose St., Reno, NV 89509 or call 702-324-1082.

Iris Park

Faculty Festival '98
by Iris

I am China-born Korean-American dancer and choreographer, artistic director of R (the redeemer) Dance Theatre Sounds and Irish Park and Dancers in New York City since 1978.

My dance training began at age 7 with Ballet at the Classic Korean and Folk dance, Martha Graham School of Contemporary Dance and Jose` Limon Technique. I hold an MFA from Tech-New York University. I have led and performed at workshops throughout the World including India, Mongolia, China, Japan and North Korea. I spent a year at the Beijing Dance Academy and five years with Tagorie music and dance drama at the Visva-Bharati, Samtimiketam, WB, India. Then I came back to New York in 1995.

I joined the Sacred Dance Guild and Rejoice! Sacred Dance Choir of Rockville Centre of New York with Carolyn Moon, Director.

Since then I have directed and performed "The Pilgrim's Progress" as a total theatre, Part I at the Lamb's Theatre as a benefit to the physical and mentally disabled and Part II at the St. Paul the Apostle Church as a benefit for the Rice of Love, North Korea.

Having written "My Dance-My Soul", I do special research about Isadora Dance in Spirit and Art. In addition I conduct sacred dance worship and workshops around the New York and New Jersey areas.

To God be the glory/Give unto the Lord/The glory due into/His name/ O worship the Lord/In the beauty of Holiness/Fear before Him /all the earth Psalm 96:8-9 (King James Version)/This time /Offering and sharing/'Do-Sal-puri'/We as a living sacrifice/O Lord come down/Consuming the sacrifices/Make us instrument/Of your peace/A Time to Dance, A Time to Celebrate/In your presence/ The Lord is near.

A Time to Reflect

By Sue Carter, Festival '98 Chair

Dance and music have been a part of my life ever since I can remember! My earliest recollection of dance as a spiritual "happening" was when I was around the age of six. It was Christmas time and I invited my entire family of seven into the living room for a performance, dedicated to Jesus in the manager. I danced to "Silent Night," and it was a "Magical Night" for me!

To this day, I can still remember the overwhelming feeling of joy and love for Jesus and my family that I experienced during this dance! I was too young then to know that I had been blessed with a gift to express my thoughts, my prayers, my anger, my joy, my sadness and my love through movement!

Today as I dance, whether it be by myself, with my church Dance Choir, at home with my children, or simply choreographing dance for the church youth group....I am most grateful for my "moving spirit" and am nourished by God's presence and overwhelming love when I dance for Him.

Letters to the Editor

From Mary Jones, International Christian Dance Fellowship

I've just been reading the Winter issue and thought you might be able to squeeze this into the next issue. Blessings.

CONGRATULATIONS FROM DOWN-UNDER

Congratulations to the Sacred Dance Guild on their 40th anniversary. What a wonderful resource and encouragement SDG has been to its members and many others over these 40 years and what an inspiration that it has been operating continuously with volunteer labour for so long.

The Christian Dance Fellowship of Australia is celebrating their 20th anniversary on August 17 of this year and it was partly through the inspiration of SDG that CDFA started after Mary Jones who was living in Minnesota at the time attended a SDG Festival and then returned to Australia with a mission to start a similar organization there. Our summer holidays are in January and we have just held our 10th National Conference at which time we began our anniversary celebrations.

We are at a very crucial time in our nation with much heated public debate about the direction of reconciliation with Aboriginees and the need to apologize and set right the atrocities and injustices of the past. We are also addressing the questions of whether we become a republic and if so what form it should take. These matters take on a greater urgency with the hosting of the Olympic games in 2000 and as we celebrate our centenary of Federation in 2001. At the conference there was a strong challenge to us as a Fellowship. We felt a calling from God to particularly address the issue of Reconciliation in a more concentrated way as we move towards the hosting of an International Conference in July 2000. We would appreciate your prayers as we do this.

Thank you for your part in our birth and may you continue to be an inspiration and blessing to many.

From D. Jayhne Wilson-Edwards:

I visited San Francisco over the week end recently and was surprised to find that Isadora Duncan was born there. So I have written this blurb which you might want to consider using in a future issue of the *Journal:*

Did you know that THE Isadora was born in San Francisco? If you are visiting the city, look for the Geary Taylor Hotel Apartments at 501 Taylor Street, near the corner of Taylor and Geary. There is a plaque on the building proclaiming it Isadora Duncan's birthplace. A few yards away, there is also a tiny street (almost an alleyway), named Isadora Duncan Lane in her honor. (It carries the name Adelaide Place as well, so perhaps that was its former name?)

MEMBERS' PROFILES

Marlene, Color for the Flowers

by Deborah Bethell

Imagine a field of flowers blessed with early morning dew and a petite, fair-haired figure gracing the scene with her gentle movements saluting the creation of a new day. What would you have? Marlene Bosch outside her log cabin in the country, praising God as she moves to the music of nature!

The name Marlene actually means a little fairy, a dancing custodian in a valley of flowers. This fairy or sprite originates from an old ancient myth before the time of Christ.

Our Marlene is a Sister of the Holy Cross who loved to move as a child in the fields where flowers grew. Living far away from the city, formal training was impossible. When Marlene became a teacher she introduced her children to spontaneous creative movement - creative poetry.

In the 1970's Marlene expressed herself through movement behind closed doors. Finding the right words did not always come easily for Marlene. With the use of movement, Marlene verbalized more easily and prayed more creatively.

In 1981 the music director of St. Joseph Roman Catholic Church, asked Marlene to interpret through movement the song *Here I am Lord* in a missioning service. The scripture passage at that service spoke of John the Baptist, paving the way of the Lord. It was then that Marlene responded to the call of God commissioning her to "move ahead" with dance as worship and Marlene started leading others in prayer movement.

"The scripture that says when you can't find words to pray, the spirit prays - means an awful lot to me." said Marlene. "This opens the door for other forms of expression."

Marlene recalls attending a pottery class and wanting to be stretched to the limit. She took some clay and stretched it as far as it could go. This exercise influenced the creation of her poem entitled *Stretch me oh God as far as I could go.*

A few months later an article about a workshop in sacred dance appeared in a liturgy magazine. The workshop was called Stretching Sacred Dance. She went! There, Marlene met and worked with Carolyn Deitering. Marlene described Carolyn as a St. Francis-type dancer. After being introduced to Barbara Mettler's style, Marlene then attended the Workshop in Tucson, Arizona.

Influenced by Ms Mettler, Marlene explores movement and prayer from moving the inside out — a free spirited, natural, creative movement technique. Marlene develops this technique into moving for God with heart and soul.

Marlene, in her workshops, brings or leads people to their own threshold of spirituality through creative movement. Marlene has led workshops in the Ottawa area since the late 1980s. Anglican, Lutheran and United Church of Christ communities have been blessed by her teachings. Marlene also is an artist — the creator of beautiful candles decorated with wild flowers.

Presently, Marlene offers seasonal workshops of creative movement. She sees her ministry developing into Spiritual Direction through movement - embodied prayer throughout the liturgical seasons.

CONGRATULATIONS!!

Maxine deBruyn (MI), former SDG president, recently elected USA Representative to Dance and the Child International. Guild members interested in work with children should contact Maxine for information.

Barbara Paul (TX), SDG's Regional Director for Texas-South is founder of the Marnie Paul Arts Center which opened in Austin, TX last fall. The Center fulfills a critical need for artistic experiences in the lives of disabled young adults. You may be sure that creative dance is an important and valued component of the program.

Mary Jane Wolbers (PA), SDG Parliamentarian who has served many Guild offices, recently received the Distinguished Dance Service Award, recognizing her contributions to dance in Monroe County and the state of Pennsylvania. She was cited for her "strength, love, commitment and expertise in the field of dance."

The Department of Theatre and Dance at the University of Hawaii at Manoa has established the Jean Erdman Scholarship Fund. In recognition of her numerous contributions to dance and dance education, support of this scholarship is being solicited. Guild members, and especially those who participated in Festival '95 in Hawaii when Jean was an honored faculty member, are encouraged to send their tax deductible donations to: Jean Erdman Scholarship Fund,UH Foundation, Bachman Hall, Room 101, Honolulu, HI 96822.

Sacred Dance on the Internet

by Bob Arnold

- A Internet Sacred Dance Discussion Forum has been set up at: http://www. geocities.com/Vienna/Strasse/3622/Sacred.html
- Links to a variety of Sacred Dance sites on the Internet can be found by accessing the same address
- A regional Sacred Dance Events Site for NY and Surrounding Areas is at: http://www. geocities.com/Vienna/Strasse/3622
- For those interested in starting a regional Sacred Dance website, you can do so at no charge, for details access: http:// www.geocities.com

Links to Sacred Dance and Movement Sites

.Sacred Dance Guild
.Sacred Dance in the NY Area
.Message/Discussion Forum for Sacred Dance
.Sacred Circle Dance
.Dances of Universal Peace (aka Sufi Dancing)
.Labyrinth Project at Grace Cathedral (walking meditations)
.The Moving Center (Gabrielle Roth: 5 Rhythms)
.Avodah Dance Ensemble (Liturgical Dance rooted in the Jewish tradition)
.Sacred Dance Resources
.USA Churches with Dance Ministries
.In Our Bodies, Moving and Breathing with Awareness (article and information on Baltimore area)
.Erowid-Spirit: Dance
.Aerobic Prayer (tm) Video Series

Thanks to all you Sacred Dance Guild supporters, our Memorial Endowment Fund is continuing to grow. Over the past 3 years, 17 members have received scholarships to attend festivals.

This year's fundraising campaign gives a choice in our contributions. You may choose to donate to 3 different funds. First, you may still give to the Memorial Endowment the interest of which is used for scholarships to attend SDG festivals. Then there is the Travel Fund, which provides financial assistance for board members to attend board meetings. And finally, you may donate to the Journal Fund, so we may allow the journal to add more pages.

Once again, I am asking each one of you to give $5.00. Remember **no gift is too small.** Make checks payable to **Sacred Dance Guild.** Send checks to Barbara Tener, 175 Alta Vista, California 94027.

Directory Update - May 1998

[redacted]

RESOURCES IN SACRED DANCE

We are beginning to update "Resources in Sacred Dance" a publication compiled by the Sacred Dance Guild, Kay Troxell, Bibliography editor. It is an annotated bibliography of books, booklets, articles and serial publications or journals, media (film, audio and video tape) and reference sources. Also listed in Resources are libraries with photo and media collections, and other dance/dance history associations and fellowships.

The bibliography is compiled for those who dance or lead sacred dance groups. It is not only for clergy and laity but for anyone who is seeking in-depth studies in the field. It is a valuable resource for those who are researching, writing, or who are curious to know more about the history of sacred dance. The bibliography gives understanding of the various approaches through sharing experiences.

If you have read a particular book that you like, or if you have published a book that you would like everyone to know about, please let us know. We will need the title, author, name of publisher, date of publication, price, and if it is still in print - if you know. We also need a very brief, succinct description of its contents. The same criteria would apply to videos, films, and audio tapes (also if they are for rent or sale).

Please send your information to: Iris J. Stewart, 765 Cindy Lane, Petaluma, CA 94952, (707) 765-6508; Fax: (707) 776-0783, e.mail: iris @iscweb.com **OR BRING INFORMATION TO FESTIVAL '98!**

We still have a small supply of Resources in Sacred Dance. If you would like to order one, please contact: Kathryn Mihelick, 2292 Lynwood Drive, Stow, OH 44224. Cost: $10.00 + $2.50 postage and handling.

Sacred Dance Guild Executive and Board-at-Large Ballot, 1998

This proposed slate of Officers, Regional Directors and Directors-at-Large, whose acceptance or rejection will be determined by counted ballot at the annual SDG meeting at Salt Lake City, Utah, in July, 1998. Committees and unfilled board positions are determined by presidential appointment or by write-ins, according to the Sacred Dance Guild By-laws.

The ballots will be mailed to the membership in June. Your voting voice and write in suggestions are important to the Guild. Please send in your ballot when you receive it.

Sacred Dance Guild Board of Directors, 1998-1999

President: Joann Flanigan
Vice President: Judy Barnett
Recording Secretary: Lavinia Lee Thomlinson
Corresponding Secretary: Lucy Knopf
Treasurer: Barbara Eppich, OSU
Membership Director: Carla Kramer
Program Director: Susan Y. Johnson
Journal Editor: Toni' Intravaia
Director of Regions and Chapters: Denise Dovell
Publicity Director: Colley Ballou
Resource Director: Lenise Spracher
Director of Development: Ann Blessin
Archivist: Priscilla Richardson

Directors-at-Large 1998-2001

Jo Anne Combs
Tokiko DeSola
Diane Tucker

Regional Directors 1998-1999

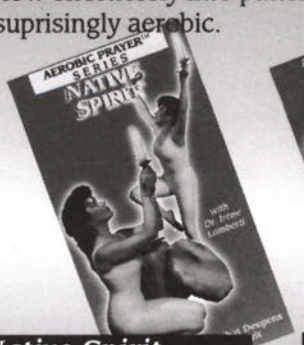
(Note that some states and areas are represented by Chapters, chartered within the Guild, with officers who are voted on separately. See Directory in JOURNAL, Winter 1998.)

Arkansas
Alabama: Deborah Mauldin Creel
Alaska: write-in
Arizona-New Mexico: Rosalie Branigan
Connecticut-Rhode Island-Massachusetts: Rosa Brown
Florida: Carolyn Green
Georgia: Dana Phelps Marschalk
Idaho: Irene Lamberti
Kansas: Mark Maloney (see Missouri)
Kentucky:
Louisiana: Betty Wooddy
Maine: write-in
Michigan:
Minnesota:
Mississippi: write-in
Missouri-Kansas: Mark Moloney
Montana: Karen Cheney Shores
Nebraska: Rev. Nancy Phillips
Nevada: write-in
New Hampshire: Faith Clark
New Jersey: Sylvia Bryant
New Mexico: (See Arizona)
North Carolina: Bobbi Ann Wethington
North Dakota-South Dakota: Patti Carr
Oklahoma: Georgeana Rainwater
Oregon: Val Hammond
Rhode Island: (See Connecticut)
South Dakota: (See North Dakota)
South Carolina: Barrie Gibby
Tennessee: Donna Mara Hardy
Texas (North): Dianne Schayot
Texas (South):
Utah: Susan Carter
Vermont: Judith Reichman Preble
Washington: Jolie Hagan-Monasterio
Wyoming: Joyce Barnard
Canada (Ontario Region): Ruth Richardson
Western Canada: write-in
International: JoAn Huff
Taiwan: Li-Chu Ching

Aerobic Prayer™ VIDEO SERIES

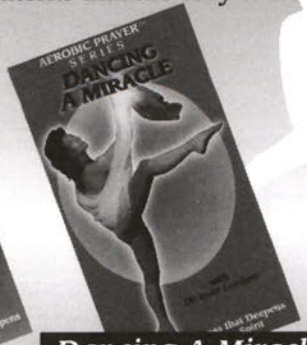
with SDG member Dr. Irene Lamberti

- Deepen your personal prayer with sacred movments of many cultures.
- Flow effortlessly into patterns that are easy to learn yet suprisingly aerobic.
- Using movement as mantra, the body becomes the instrument of prayer and devotion.
- Created by nationallly-recognized fitness & back care specialist, Dr. Irene Lamberti.



Native Spirit

Women's spirituality, reverence for nature, and finding a personal ministry for the spirit in action. Don't miss this terrific new video. It is a true kiss of spirit. 45 min. **$19.95**

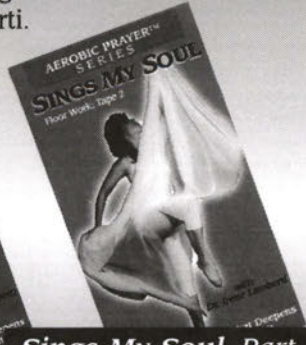


Dancing A Miracle

Influenced by the *Course in Miracles*. Your essence is love. Eliminate fear, and find peace within. Believe and dance your miracle in this fabulous new video. 45 min. **$19.95**

Sings My Soul

A Spiritual Buffet that [illegible] themes of dancing balance, gratitude, joy, devotion, and opening the Chakras. Don't miss the cornerstone video in the Aerobic Prayer series. 57 min. **$19.95**



Sings My Soul, *Part 2*

The companion video to ***Sings My Soul***. A variety of floor work, strengthening and stretching exercises, that can be added to any of the Aerobic Prayer video series. 30 min. **$19.95**

SPECIAL OFFER TO SDG MEMBERS! Order the complete 4 video set for **only $65** +s/h and receive Dr. Lamberti's award-winning video, **"Relief From Back Pain" absolutely free.** Order now!
Call **1-800-Dance-61** (800-326-2361) • See us at http://www.SacredDance.com

Come dance the song of your soul!

CHAPTER NEWS

Lakeshore Chapter

On March 29 "Creating Sacred Dances" workshop was held at the Church of the Saviour, Chicago. "The Technique of Liturgical Dance; Learning a Vocabulary of Movement" was led by Therese Chatelaine and "Guided Improvisations Around a Theme of Spirituality" was taught by Melli Hoppe.

Maggie Kast led the workshop on February 7 "Making Dance for Worship, A Bodies-On Workshop" at Saint Thomas the Apostle Roman Catholic Church, Chicago.

New York/SW Connecticut Chapter

The Avodah Dance Ensemble presented a concert of relevant repertory as part of Hebrew Union College - Jewish Institute of Religion Rage/Resolution Family Violence Exhibit On January 11.

Philip Paris danced at the AIDS commemoration service on November 30 at Ascension Church, at the Advent services at St. Ignatius Loyola, Christmas Eve at St. Ignatius Loyola and Park Avenue Christian Church.

Chi Rho Dancers worshipped with Sylvia Bryant's "My Lord What a Morning" in October and the harvest dance "Shiboleth Base Deh" on November 23 at the Faith United Church, Oswego.

Potomac Chapter

On March 15 the Potomac Chapter held a workshop "Emptiness, Power and Community" led by Rev. Bruce Stewart at the Washington Theological Union, Washington, D.C. The Chapter held their annual meeting during the workshop's break.

Southern California Chapter

"Dance: Tangible Tool for God's Glory" was presented January 10 at the American Martyrs Catholic Church, Manhattan Beach with Rosemarie Kelley, Cam Richards and Eve Moir.

On April 26 "Dance: Visual Voice of God X", open to groups and soloists was held at the Holliston United Methodist Church in Pasadena.

January 31 at the 3rd Annual Celebrating Young Adults in Ministry hosted by St. Cyril of Jerusalem Church in Encino, Christina Wioch received the Cardinal's Service Award. She represented St. Paul the Apostle Church in Westwood and Liturgical Dance ministry.

The Alleluia Dance Theater held workshops: January at the Scaritt Bennett Center in Nashville, TN with Judy Loehr as the Spiritual Director of Worship.; April at the La Casa de Maria Retreat "Praise God in the Dance".

Carol Zellmer, Fresno, reports the following activities: Six weeks Bible Class at Trinity Lutheran Church in Fresno; March performed at a Lutheran Women's retreat on Prayer; with the Visible Praise group danced for Pentecost; in May shared Taize dances and led them at First Christian Church in Selma; in September, Visible Praise at Lydia's House in Fresno; in October gave two workshops in Redding on "Making Praise Visible" at the biennial convention of Women of the Evangelical Lutheran Church in America; in November with the Visible Praise danced processional "Gather Us In" and the recessional "Lift High the Cross" for the ordination of a woman at Trinity Lutheran Church; and danced the chorus of "We've a Story to Tell to the Nations" for WELCA Sunday.

From *BodyWisdom*, Oakland: Cynthia Winton-Henry and Phil Porter report: InterPlay in Berkeley, and Oakland in February; March and April with Introduction, Community and Performance. Cynthia and Phil travelled to the United Theological College in Parramatta, Australia, then to Indiana, Chicago, Alabama, and Massachusetts. Cynthia also offered a Wisdom of the Body Group monthly in Los Angeles area.

Constitution Chapter

The Grace Dance Consort of Nutley with Judith Burwell, Director, participated in services March 1, Franklin Reform Church, March 8, St. Paul's Congregational Church, March 15 at Grace Episcopal Church. At the Westfield Congregational Church in Westfield the group did the worship service for Lent. On April 5 the Consort appeared at the Nutley Oval, April 19 at Grace Episcopal Church, and on April 26 Congregational Church of Haworth in Haworth.

Sylvia Bryant reports a trip to England where she danced in the morning service at the Historic John Wesley's Chapel in London, England.

Spirit Dance, Linda Telesco, Director, reports: Offered repertory Advent dances at St. Stephan, Newark; Cedar Grove Presbyterian, Our Lady of the Magnificat, Kinnelon; Hackensack Reformed Church; Christmas dances at Ridgewood Reformed Church; Holiday Concert at Felician College, Lodi. In December danced in "Troubadour Christmas", First Congregational Church, River Edge and for Christmas Eve at St. Michael's, Lyndhurst. In January the group presented dances at Our Lady of the Lake, Verona and Linda choreographed and performed in "The Childhood of Christ", the first fully staged US production of this Epiphany oratorio by Hector Berlioz at the Park Theatre in Union City.

For Ash Wednesday the Spirit Dance presented "Victimae Pascali Laudes" at the First Congregational Church, Park Ridge; in March they were part of the services at St. Ann's Church, Parsippany. And March through April at the Park Theatre, Union City "The Passion Play" was presented. Linda provided choreography and movement for the 83rd season of the longest running Passion Play in the US, modeled on Germany's Oberammergau Passion Play.

From Kay Troxell, Chapter Representative: The Reverend Dana Schlegel, Chapter President will serve as a resource for worship at the National Church of the Brethren's Youth Event at Colorado State University in Fort Collins at the end of July. He will offer dance workshops and serve as a choreographer for worship. Approximately 4,000 youth attend this event. Dana was the keynote speaker and a workshop leader in February for the Northern Association, Penn Central Conference, UCC Christian Education leaders. "By winning over the Christian Ed folk," Dana says, "it opens the door for more dance and movement in the Church School."

Over the past ten years, the Chapter has been able to offer to its members Leadership Development Grants to provide partial funding for those who wish to attend the SDG Festival or other major events related to sacred dance. Those who receive the grants are expected to share their experiences with the Chapter membership. Applications are distributed in the Chapter newsletter with a deadline before the annual Spring Workshop. Decisions to award funding are made by the Board based upon completion of application forms, need, ability to share learning, number of qualified applicants and amount of available funds. The Grants have provided both the recipients and Chapter members with a wide variety of sacred dance experiences.

Three Chapter members were aided by the Grants to attend the 1997 Festival at Lake Junaluska. They brought the Festival to the Chapter during the morning session at the annual Sharing Workshop held April 18 in Elverson, PA. The afternoon was devoted to the sharing by members of dances, videos, costumes, props, and music.

The Chapter concept of Neighborhood Gatherings has continued in southern New Jersey where Christie Ronning and the Mustard Seed Sacred Dance Company organized in March the First Annual Sacred Dance Festival of Southern NJ. Held at St. Martin De Porres Catholic Church in Hammondton, NM, the gathering celebrated our heritage of Jewish dance. The Festival was well attended and included advice on forming movement choirs and the sharing of dances. A special Festival invitation with an information packet about sacred dance was sent to area clergy. (Excellent idea.)

Kay Troxell is concluding her three year term as Dance Representative on the Arts Advisory Council of Phoenix Performing Arts ministries. JoAn Huff, past Executive Board member and SDG International Director, will be the sacred dance presenter at the Conference July 30 - August 2 in Rochester, NY.

Dee Patrone of Bellmawr, NJ, offered an evening of sacred dance with her company at the Holy Trinity Lutheran Church in Runnemede. Titled "Lenten Devotions in Dance" the Company presented five pieces introduced by Scripture.

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10018 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 4528-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Advertise in the Journal

Ad per ONE (1) issue	
One-half page	$100.00
One-quarter page	60.00
One-eighth or business card	40.00
Ad per THREE (3) issues	
One-half page	$275.00
One-quarter page	150.00
One-eighth or business card	95.00
Classified Ads and Personals	
1-10 words	$5.00
10-20 words	8.00
20-30 words	13.00
30-40 words	17.00

TRAINING FOR REGIONS AND CHAPTERS

Last year's lunch hour training went so well, we hope to do it again. The training is for all incoming and continuing Regional Directors and Chapter Representatives. This year our guest speaker will be Colley Ballou, the Guild's Public Relations Director. She will go over how to put together a basic press packet and what information to have available when a reporter comes calling. Denise Dovell will cover the basic training. There will be time for discussion and answering questions.

SACRED DANCE ACTIVITIES

SACRED DANCE GUILD ACTIVITIES

Arizona

On May 15-17 Thursday in the Dark Dance Theatre participated in Holy Spirit Catholic Parish Anniversary Celebration with music and dance in Tempe.

Florida

JoAn Huff choreographed a temple dancers processional for Stewardship Sunday November 16 at Westminster Presbyterian Church, Bradenton. This dance focused on Joash bringing a chest to the Temple.

On January 4 the group shared "And They Returned a Different Way", on February 4 they offered "Come to the Lakeshore" to the accompaniment of a contemporary Spanish hymn.

After doing an hour program of sacred dance with the choir at Westminster Presbyterian Church February 22, Westminister Dancers joined in the morning worship. Members of the youth group participated in the Fisherman's processional and also joined the adults as part of the palm processional on April 5. On March 29 the Westminster Dancers reprised Sylvia Bryant's "My Lord, What a Morning," and added "Climbing Jacob's Ladder." At a Seder dinner with the Bradenton Bible Fellowship on Good Friday JoAn Huff included an Israeli-style dance and led the attendees in a simplified version.

Georgia

From *Moving In The Spirit's Backstage News!*, Spring 1998, volume 1, Issue 2: Dana Marschalk reports: It was nearly two and half years in the making, but finally the adult modern dance piece I created with Moving In The Spirit co-founder Leah Mann was unveiled at a March dance concert series called "Singing Ourselves Whole." Leah, who is also the artistic director emeritus for our organization, moved to Seattle three years ago where she created the Lela Performance Group. Since her amazing recovery from brain surgery last Fall, Leah has been dancing non stop!

Moving In The Spirit is comprised of an array of programs designed to foster empowerment, workplace skills building, artistic enhancement and indepenDance in Atlanta's youth. More than 150 young people benefit from the services. MITS brings dance to children of all ages in shelters, summer camps, juvenile detention centers and after school programs. Through dance, MITS teaches respect, discipline, commitment, accountability and responsibility!

Missouri

Mark Moloney reports: Mary Louise O'Brien dances occasionally at the Newman Center in Columbia. Mark presented a workshop on T'ai Chi Chih in November.

Nevada

Wing and A Prayer Dance Company appeared March 20 in Virginia City and on April 7 were part of the Dessert & Dance Concert in Reno, and the group held their season finale concert on May 2 in Reno.

North Carolina

Lisa Sarasohn with the North Carolina Region of the Sacred Dance Guild presented "Honoring Your Belly" on May 29-31, 1998 at Bend of Ivy Dodge,Asheville, NC.

Karen Day and Bill Coolidge enhanced worship services on March 1 at Columbia Unitarian Universalist Fellowship "Seeing With Our Whole Selves", on March 2-6 Karen taught improvisation at Beaver Creek High School in West Jefferson; on March 13-14 they performed with Moving in the Spirit in Atlanta; on March 17 Karen and Bill held a Playshop in Asheville; on March 27-29 the two led a parish retreat at Camp Michael in Tacowa, GA "Presence and Presents - Awareness of Our Gifts."

New Mexico

The annual Catholic Catechetical Congress was held in Roswell at Eastern New Mexico University February 13-15. Donna Hollis led a workshop on Liturgical Dance and how it could be used as a teaching tool and expression in prayer, worship and liturgical services. Participants learned to move to simple chorus song, psalms and prayers used at Mass.

At the Sunday Morning Prayer Service Donna danced to "Spirit of the Living God" using a long red scarf representing the Spirit. During the Sunday Mass Rosa Guerrero and Donna danced the "Procession of the Word" as the choir sang the "Alleluia" with incense and the Gospel Book as part of the dance

St. Albert's Catholic Church and Newman Center in Las Cruces presented the annual musical "The Passion Play" on three dates including Palm Sunday and Good Friday. The opening dance was "Hosanna" by Michael W. Smith. It was danced in a circle with palms and four dancers. At the foot of the cross Donna danced to Tchaikovsky's "Pathetic Symphony."

Oregon

"Power & Praise Dance Company", Portland reports: worshipped in dance at Community Presbyterian Church, November 16, Cannon Beach with "Bringing the Light", "The Human Heart", "A Movement Prayer", "And the Glory", and "Children of Light"; at the Tabor Heights United Methodist Church December 7 with "I Am the Light of the World"; at the Tigard United Methodist Church, Tigard, November 23 with "The Human Heart" and "Children of the Light", "Ode to Joy," "For the Beauty of the Earth" and "A Movement Prayer"; at Vermont Hills United Methodist Church January 4; at Christ United Methodist Church, Portland February 1; at First United Methodist Church, Olympia, Washington, March 1; at Holy Redeemer Parish, Portland, March 15; at Montavilla United Methodist Church, Portland, March 22; at Vermont Hills United Methodist Church, Portland, March 29; and on April 5 at Tigard United Methodist Church, Portland.

Texas

Dianne Schayot reports: Dancing the faith from out of the chaos of water was the theme of the closing worship service for the 25th Anniversary of Laity Week at Perkins School of Theology in Dallas, Texas on March 7. Two Dallas area Sacred Dance choirs combined under the leadership of the Reverend Diana Holbert to dance in this service. The Koinonia Dancers, directed by Angela Norris-Johnson and the Kesheth Dancers, directed by Dianne Schayot opened the worship service dancing in the chaos of water as the sounds of rain and the ocean filled the sanctuary of Lovers Lane United Methodist Church. The dancers then ran down the aisles carrying the edges of a huge white cloth over the heads of the congregation. The cloth then became the flood waters which came up from the deep, and as the dancers cried out "Guide Me, Jehovah" the words of the psalmist were read to calm their fears.

Walter Brueggemann, Professor of Old Testament studies at Columbia Theological Seminary in Decatur, Georgia gave the meditations on the water theme. Then the dancers interpreted the spoken word of Isaiah 35, moving from the joy of the crocus blossoming to the despair of the desert with the jackals and, finally, the dancers rejoiced as a community of Israel with faith in God.

Washington

Margaret Taylor Doane went to Ritzville in December where she led a group of 60 children ages 4 to 9 years in Carol Dancing. She divided them into groups and had the teachers and parents with her.

Wyoming

The Christian Women's Dance Workshop was led by Joyce Barnard in Laramie this spring.

Cathy Roe Productions presents

a stunning new video

Dances of the Spirit

an inspirational video of sacred choreography

Cathy Roe demonstrates three exquisite dances perfect for liturgical performance, weddings and celebration.
60 minute videotape
$39.95 + $5 s/h

To order or free brochure
1-800-800-5437

Cathy Roe Productions
1360 Vegas Verdes Ste. C. Santa Fe, NM 87505
505/474-4045 http:www.arts-online.com/Roe.html

MEMOS FROM THE MINUTES

Sacred Dance Guild Executive Board Meeting, January 31, 1998, Honolulu, Hawaii, at the home of Lisa A.K. Tuttle

Present: Joann Flanigan, President; Ann Blessin, Director of Development; Carla DeSola, proxy for Toni' Intravaia, JOURNAL Editor; Lavinia Lee Tomlinson, Recording Secretary; Tokiko DeSola, proxy for Sister Barbara Eppich, OSU, Treasurer; Lisa A. K. Tuttle, proxy for Denise Dovell, Director of Regions and Chapters; Ruth Marie Quirk, proxy for Colley Ballou, Public Relations, Director; and Arthur Eaton.

The meeting opened at 5:40 PM by Joan with opening ritual using Psalm 140:15 and 16.

Joann announced the future meetings:
May 2, 1998, Executive Board, Huntsville, Alabama
July 24, 1998, Board-at-Large, Salt Lake City, Utah
TBA, Advisory Board Meeting, Salt Lake City, Utah
Vision Retreat, June 26, 27,28, St. Joseph Christian Life Center, Cleveland, Ohio

Appointments Approved:
Li Chu Chang, Regional Director, Taiwan
Dana Marschalk, Regional Director, Georgia
Deborah Mauldin, Regional Director, Alabama
Rosalie Branigan, Regional Director, New Mexico and Arizona

It was moved and voted to approve the Festival '98 budget and brochure as presented

The minutes from the October 4, 1997 Executive Board Meeting at Spring Valley, New York, were approved as corrected with Ann Blessin's motion and Lisa Tuttle's second.

The Treasurer's Report sent from Sister Barbara was read by Joann:

Savings $22,606.21; Checking $4,475.41 as of December, 1997; VanGuard Investments: Memorial Endowment $33,147.24 ($23,842.34 in December, 1990); Life Memberships $4,501.74 ($3,988.05 in December, 1990)

Lavinia moved and Lisa Tuttle seconded and the Treasurer's Report was approved.

A summary of other reports:

Membership Director, Carla Kramer, reported that as of January 25 we have 631 members. Carla, with Paul Stoub, is working on the logo in color by experimenting with various color samples.

Annie Zahradnik, Festival '99 Coordinator, sent a report that their theme for the festival in Cleveland is "Dance Forth the City of God". They would like to locate Carolyn Deitering. If anyone has her address or phone number, please contact Annie Zahradnik or Kathryn Mihelick.

Colley Ballou, Public Relations Director, reported that she a) is working with Scott Ward, updating the SDG website. She would like to collect pictures from Guild members for this purpose; b) has sent information concerning Festival '98 to numerous sources; c) placed a notice in the JOURNAL for footage for the next promotional video; and d) is checking with DANCE magazine and Anthea Earles of CNN about possible coverage of Festival '98 in Salt Lake City this July.

Nominating Committee Chairperson Judy Rutledge reported that the Ballot will go out first class with a return-address envelope and not with the JOURNAL. The latter way was tried the last two years with disappointing results.

Festival Chairpersons, Sue Carter and Judy Barnett, submitted copies of the proposed Brochure and Budget for Board approval. Lisa moved for approval with Lavinia's second and the Brochure and Budget were quickly approved.

Pamphlet Coordinator Danielle Henjum Smith sent a Publication Project Report and sample booklet. Included were a review of previous publications, the booklet proposal, copyright information, marketing information, timeline, production resources and a budget proposal. The Board approved Danielle's proposal by consensus.

Margaret Marzal sent a proposed copy of the June Visions Retreat flyer. Vivian Nicholl is the Retreat Facilitator and Carla Kramer is the Coordinator.

The Hawaii Region of the Sacred Dance Guild issued a written request to host the Festival in the year 2001 with Lisa A.K. Tuttle and Ruth Marie Quirk as Festival Coordinators. This invitation was happily received and Ann Blessin moved approval with Lavinia's second and approval was enthusiastically given.

The Board thanked Lisa for her generous hospitality in providing a pleasant environment for meeting and looked forward to return to Hawaii for the 2001 Festival.

The expenditure of $270 to Jeanette Sawaya Lamb of Utah was approved for her to represent the Guild at the AAHPERD National Convention in Reno. In return, Jeanette will write an article for the *Journal* about this experience.

The proposal by Danielle Henjum Smith for the Publication Project was approved by consensus.

Respectfully submitted,
Lavinia Lee Tomlinson, Recording Secretary

Further details and/or copies of reports filed at Board meetings are available to members by request to the President.

RESOURCES IN SACRED DANCE

We are beginning to update "Resources in Sacred Dance" a publication compiled by the Sacred Dance Guild, Kay Troxell, Bibliography editor. It is an annotated bibliography of books, booklets, articles and serial publications or journals, media (film, audio and video tape) and reference sources. Also listed in Resources are libraries with photo and media collections, and other dance/dance history associations and fellowships.

The bibliography is compiled for those who dance or lead sacred dance groups. It is not only for clergy and laity but for anyone who is seeking in-depth studies in the field. It is a valuable resource for those who are researching, writing, or who are curious to know more about the history of sacred dance. The bibliography gives understanding of the various approaches through sharing experiences.

If you have read a particular book that you like, or if you have published a book that you would like everyone to know about, please let us know. We will need the title, author, name of publisher, date of publication, price, and if it is still in print - if you know. We also need a very brief, succinct description of its contents. The same criteria would apply to videos, films, and audio tapes (also if they are for rent or sale).

Please send your information to: Iris J. Stewart, 765 Cindy Lane, Petaluma, CA 94952, (707) 765-6508; Fax: (707) 776-0783, e.mail: iris @iscweb.com

We still have a small supply of Resources in Sacred Dance. If you would like to order one, please contact: Kathryn Mihelick, 2292 Lynwood Drive, Stow, OH 44224. Cost: $10.00 + $2.50 postage and handling.

RECOMMENDED READING/VIDEOS

1 **Anna Douthwright, 143 William St., London, Ontario, Canada N6B 3B4 has a listing of Videotapes at $20 each *Celebrate in Dance, Tales of Wonder, Dancing the Book of Ruth, Missa Gaia, Portraits of the Spiritual Journey, The Donkey's Dream and Gwinna.* Also she has a listing of books: *Liturgical Dance as Ministry ($10), Dancing the Easter Season ($6), A Time to Dance - with Tape ($17.75) and Celebrate in Dance ($6).* These can be ordered through and purchased from Anna directly.**

2. If you do not have a listing of the books/pamphlets from The Sharing Company, do send for the listing, 6226 Bernhard Ave., Richmond, California 94805. This company has writings on liturgical dance by many of the teachers/performers: Adams, Bellamak, Blessin, DeSola, Fisher, Huff, Reed, Palmer, Rock, Skidmore, Sonen, Taylor, Taussig, Winton-Henry and Yates. And if you are looking for a specific title, this company probably has it or can locate it for you.

3. ***Dancing with Mother Earth* using Blue Horizon Dance in Worship and Education by Denise Joy Dovell, The Sharing Company, 6226 Bernhard Ave., Richmond, California 94805.**

Denise has written "moving" words about the Indian dance, the American Indian. Not wanting to take away the excitement of reading the main text of this most delightfully down to "earth" sacred dance, I will quote from her introduction: "In *Dancing with Mother Earth,* Denise provides the background, steps, and sign language of the American Indian Culture to incorporate into worship and education... Denise has provided in this module an introduction to the Blue Horizon philosophy, suggestions for where to use this technique in worship and education, a class outline, complete choreographies to contemporary Christian and American Indian music artists, and resources."

CALENDAR

April 5-9, 1998 - "Looking to '99," AAHPERD Convention '98, Reno, NV. Contact: AAHPERD Convention Office, Phone 1-800-213-7193.

April 18, 1998 - Special Sharing Workshop, Constitution Chapter, Elverson United Methodist Church, Elverson, PA. Contact: Tel. 215-884-2332.

April 25-May 3, 1998 - National Dance Week.

May 1-3, 1998 - "Dance of the Woman's Spirit," Kirkridge Retreat Center, 2495 Fox Gap Rd, Bangor, PA 18013-9459. Contact: Tel. 610- 588-1793; Fax: 610-588-8510.

May 29-31, 1998 - "Honoring Your Belly: Your Body's Sacred Center," women's weekend retreat. Contact: Lisa Sarasohn, Tel. 704- 277-0115.

June 5-6, 1998 - Sacred Dance Festival, London, Ontario, Canada. Contact: Anna Douthwright, 143 William St., London, Ontario, Canada N6B 3B4.

June 11-15, 1998 - Advanced InterPlay Reunion, Isis Oasis near Geyserville, Sonoma County. Contact: Body Wisdom, Inc., 669A 24th Street, Oakland, CA 94612.

June 13, 20, 27, 1998 - Folsom, NJ: Summer Outdoor Workshops in Sacred Dance. Sponsored by the Mustard Seed Dance Company. Contact: Christy Edwards-Ronning Tel. 609-567-0901.

June 15-20, 1998 - ArtReach Seminar & Outreach. Contact: ArtReach P.O. Box 271481, Houston, Texas 77277.

June 14-20, 1998 - Third Annual Creative Dance Congress, International Association for Creative Dance (IACD), Hampshire College, Amherst, MA. Contact: Mary Ann Brehm Tel 520-323-6711.

June 17-21, 1998 - More Secrets of InterPlay, Isis Oasis near Geyserville, Sonoma County. Contact Body Wisdom, Inc., 669A 24th Street, Oakland, CA 94612.

June 18-21, 1998 - Society of Dance History Scholars, Annual Conference 1998, The University of Oregon. Contact: Marian Smith, 1225 School of Music, University of Oregon, Eugene, OR 97403-1225.

June 19-20, 1998 - Northern California Chapter's Retreat at Mt. Cross with Susan Olsen and Denise J. Dovell as leaders. Contact: Tel. 408-281-4728.

June 20, 1998 - "Defying the Obstacles" Sacred Dance and Movement Workshop, Minneapolis-St. Paul, MN. Contact: Ingrid Bloom, Tel. 612-722-7414.

June 21-July 19, 1998 - Masterworks Festival, The Christian Performing Artists' Fellowship, Houghton College, New York. Contact The Christian Performing Artists' Fellowship, P.O. Box 800, Haymarket, VA 20168.

June 21-26, 1998 - Contemplative Dance Workshop, Movement as spiritual practice, artistic resource and psychological narrative, Hampshire College, Amherst, MA. Contact: Contemplative Dance, 24 O'Neil Rd, Haydenville, MA 01039.

June 22-26, 1998 - Liturgical Dance Workshop, featuring Workshops and Seminar related to Dance as Liturgy, Avodah Dance Ensemble, Hebrew Union College-Jewish Institute of Religion, 1 West 4th Street, New York. Contact: JoAnne Tucker, Tel. 201-659-7072.

July, 1998 - Southern California Chapter's Summer Workshop. Contact: Tel 818-892-5702.

July 6-13, 1998 - Training in Dance Midrash with JoAnne Tucker and The Avodah Dance Ensemble, Institute for Contemporary Midrash, Elat Chayyim, Accord, NY. Contact: Rivkah Walton, Tel 215-247- 8655.

July 8, 1998 - Celebration of Hildegarde's 900th Birthday. Dance presentation of the Ordo, choreographer Susan Olsen, Santa Clara, CA. Contact: Tel 408-238-3962.

July 13-17, 1998 - InterPlay: 10 Secrets for Creating Community. Contact: Body Wisdom, Inc. 669A 24th Street, Oakland, CA 94612.

July 13-18, 1998 - National Dance Association (NDA), AIESEP World Congress, Adelphi University, Garden City, NY. Contact: Tel 800-213-7193.

July 20-24, 1998 - A week of Sacred Dance with Carla DeSola. Contact: Summer Session Director, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

July 24 - 29, 1998 - "A Time to Dance.... A Time to Celebrate", Sacred Dance Guild Festival 1998, University of Utah Campus, Salt Lake City, Utah. Contact: Judy Barnett, 1338 Foothill #333, Salt Lake City, Utah 84108. Phone 801-486-0913.

July 26-31, 1998 - Contemplative Dance Workshop, 6th annual workshop for movers experienced in Contemplative Dance and Authentic Movement, Hampshire College, Amherst, MA. Contact: Contemplative Dance, 24 O'Neil Rd., Haydenville, MA 01039.

July 27 - August 7, 1998 - Sacred & Liturgical Dance, Boston College. Contact: Bob VerEecke, S.J., Boston College, Boston, MA.

July 30-August 2, 1998 - "Come Fly With Me" Phoenix Performing Arts Ministries Conference '98. Roberts Wesleyan College, Rochester, NY with JoAn Huff, Dance Presenter. Contact: Mary Beth Lodge, 1438 Marlowe Ave., Cincinnati, OH 45224. E-mail Lecy86a@prodigy.com.

July 31-August 5, 1998 - Phoenix Celebrating Religion and the Arts, with Stella Matsuda and Rosalie Branigan, Calvin College, Grand Rapids, Michigan. Contact: Phoenix Power & Light Co., Inc., Drawer 5665 Virginia Beach, VA 23455-5665.

August 19-23, 1998 - Getaway InterPlay "Untensive", Isis Oasis near Geyserville in Sonoma County. Contact: Body Wisdom, Inc., 669A 24th Street, Oakand, CA 94612.

August 24-30, 1998 - Secrets of InterPlay, Isis Oasis near Geyserville in Sonoma County. Contact: Body Wisdom, Inc. 669A 24th Street, Oakland, CA 94612.

September 4, 1998 - Hammonton, NJ: Rehearsals resume, Mustard Seed Dance Company. Contact: Christy Edwards-Ronning Tel. 609-567-0901.

September 18-19, 1998 - Movement and the Spirit "Healing the Heart", with Carla DeSola and Miriam Therese Winter, Center for Continuing Theological Education. Contact: Duke Divinity School, Box 90966, Durham, NC 27708-0966.

October 24-25, 1998 - Hammonton, NJ: "In the Potter's Hands", Mustard Seed Dance Company. Contact: Christy Edwards- Ronning Tel 609-567-0901.

November 2-30, 1998 - Hammonton, NJ: "Dancing Five Types of Prayer" Five Mondays, Mustard Seed Dance Company. Contact: Christy Edwards- Ronning Tel 609-567-0901.

November 6-7, 1998 - Movement and the Spirit "Caring for the World" with Carla DeSola and Miriam Therese Winter, Center for Continuing Theological Education. Contact: Duke Divinity School, Box 90966, Durham, NC 27708-0966.

Executive Board Meetings

Spring Executive Board Meeting: May 2, 1998, Huntsville, Alabama

Board-at-Large Meeting: July 24, 1998, Salt Lake City, Utah

Annual Board Meeting: Sunday, July 26, 1998, Salt Lake City, Utah

SACRED dance GUILD

SACRED DANCE GUILD JOURNAL
201 HEWITT
CARBONDALE
ILLINOIS 62901

Non-Profit Org.
U.S. Postage
PAID
Carbondale, IL
Permit No. 127